

Film Theory
Fall 86-87
Chuck Kleinhans
MW 12-2 325 Annie May Swift

The course examines the major aesthetic and other theoretical issues developed in film theory and practice. Intended as an introduction for students studying film theory for the first time, it studies aesthetic and cultural issues as a background to film theory, surveys the major figures and issues in film theory, and makes connections to related media and cultural analysis. The first quarter of the course is an introduction and historical overview. The second quarter (which requires the first quarter as a pre-requisite) concentrates on contemporary discussions.

The course is organized as a reading and lecture experience. Readings should be done in advance and brought to class. The lectures will provide a broad background to the readings, discuss some particular points in the readings in detail, and provide the experience of seeing how one theorist, the teacher, uses theory.

Required texts: (available at Norris Center store)

Mast, Gerald and Marshall Cohen, *Film Theory and Criticism: Introductory Readings*, Third Edition. NY: Oxford U.P., 1985. paperback.

Mukarovsky, Jan. *Aesthetic Function, Norm and Value as Social Facts*. tr. Mark E. Suino. Ann Arbor: Slavic Languages and Literature, U of Michigan, 1979. paperback

Goffman, Erving. *Gender Advertisements*. NY: Harper, 1979. paperback

An additional required text, *Readings in Film Theory*, will be available from CopyCat.

Schedule

M 22 Sept.

course administration; overview of the course

screening: *Ritual in Transfigured Time*, d. Maya Deren (1946); *Songs 1-7*, Stan Brakhage, (16mm, 1980, 30 min. from 8mm, 1964);

W 24 Sept.

reading: Goffman, *Gender Advertisements*: 28-82; 1-27.

lecture: theory--introductory concepts and terms

M 29 Sept.

reading: (in Mast) Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," Maya Deren, "Cinematography: The Creative Use of Reality"

lecture: aesthetics, culture, society, and the media: paradigm for analysis

W 1 Oct.

reading: (in Mast) Siegfried Kracauer, selections from *Theory of Film* (pp. 7-20; 234-246)

screening: *The Brickmakers* (Marta Rodriguez and Jorge Silva, Columbia)

lecture: introduction to realism

M 6 Oct.

reading: (in Readings) Bazin, "The Ontology of the Photographic Image," (in Mast) Bazin, "The Evolution of the Language of Cinema"

screening: *Duck Amuck*, (d. Chuck Jones)

lecture: Bazin and the ethics of realism

W 8 Oct.

reading: (in Readings) Bazin, "William Wyler, or the Jansenist of mise en scene," Bazin, "An Aesthetic of Reality: Cinematic Realism and the Italian School of the Liberation"

screening: excerpt from *Shoeshine*

lecture: rethinking realism

M 13 Oct.

reading: (in Readings) Bertolt Brecht, "Popular and Realistic"; Gideon Bachmann, Robert Drew, Richard Leacock, D. A. Pennebaker, "The Frontiers of Realist Cinema: The Work of Ricky Leacock," Eileen McGarry, "Documentary, Realism, and Women's Cinema"
screening: excerpts from Postcards from Nicaragua, d. Chuck Kleinhans
lecture: the politics of realism and anti-realism

W 15 Oct.

screening for first paper. David Holzman's Diary [additional screening for study to be arranged]

M 20 Oct.

paper due at start of class.

reading: Peter Wollen, "Eisenstein's Aesthetics," Daniel Gerould, "Eisenstein's Wiseman," Sergei Eisenstein, "Montage of Attractions"

lecture: Eisenstein, introduction

W 22 Oct.

reading: (in Mast) Eisenstein, "The Cinematographic Principle and the Ideogram," (in Readings) Eisenstein, "A Dialectic Approach to Film Form," "Methods of Montage"

screening: Strike, d. Eisenstein

lecture: Eisenstein, the process of theory

M 27 Oct.

reading: Eisenstein, "Dickens, Griffith, and the Film Today," Vladimir Nizhny, excerpts from Lessons with Eisenstein

screening excerpts from Alexander Nevsky, d. Eisenstein

lecture: Eisenstein, the operatic imagination

W 29 Oct.

reading: Roman Jacobson, "On Realism in Art," B. Ejzenbaum, "Problems of Cinema Stylistics," Yury Tynyanov, "The Fundamentals of Cinema"

lecture: Russian formalism

M. 3 Nov.

reading: V. Shklovsky, "Poetry and Prose in the Cinema," selections from Lef and Novy Lef

screening: Fragment of an Empire d. Friedrich Ermler, 1929

W 5 Nov.

reading: Dziga Vertov, selections

screening: The Man With the Movie Camera, Vertov and Svilova, 1929

lecture: the politics of form and formalism

M 10 Nov.

reading: Julia Lesage, "Feminist Documentary: Aesthetics and Politics"

screening: Rape, JoAnn Elam

lecture: realism and counter-cinema

W 12 Nov.

reading: Jan Mukarovsky, Aesthetic Function, Norm and Value as Social Facts

lecture: toward a social aesthetics

M 17 Nov.

reading: (in Readings): Andrew Sarris, selections from The American Cinema: Directors and Directions, 1929-1968; Movie editors, pantheon chart; (in Mast) Peter Wollen, "The Auteur Theory"; Robert Warshaw, "Movie Chronicle: The Westerner"; Susan Sontag, "The Imagination of Disaster"

lecture: authorship and genre

W 19 Nov.

reading: (in Mast) Christian Metz, "Some Points in the Semiotics of the Cinema"; (in Readings) Metz, "Problems of Denotation in the Fiction Film"

lecture: introduction to semiotics

M 24 Nov.

reading: (in Mast) Alfred Guzzetti, "Christian Metz and the Semiology of the Cinema"

lecture: the progress of semiotics

W 26 Nov.

reading: (in Mast) editors of Cahiers du cinema , "John Ford's Young Mr. Lincoln"; (in Readings) Eisenstein, "Mr Lincoln by Mr Ford;" Wollen, "Afterword;" Ben Brewster, "Notes on the Text...;"

screening: Young Mr. Lincoln, d. John Ford

M 1 Dec

reading: (in Readings) Brian Henderson, "Critique of Cine-Structuralism, II," Bill Nichols, "Style, Grammar, and the Movies," Ronald Abramson and Richard Thompson, "Young Mr. Lincoln Reconsidered"

lecture: semiotics and ideological analysis

W 3 Dec.

lecture: gender and race, pleasure and fear

readings: TBA

screening: What's Love Got to Do with It?, perf. Tina Turner

course evaluation; questions for final distributed

study screening for the final: selected music videos

Final exam: W Dec. 10, 12-2.

The first paper is a 7-10 page (typewritten, double spaced) essay on your understanding of the concept of realism in film drawing on all the readings to that point in the course, the works screened, the lectures. Most people will probably use David Holzman's Diary as their main reference point, but other ways of organizing the essay are possible.

The final exam will cover all the readings and lectures in the course and will consist of short answers (50 min.) and an essay (70 min.) on a question available in advance.

##ف\

t#x##

ف ف ف

###u#

ف ف

ف#r##
)ف##
*#o##
+ف##
4#l##
ف ف ف###

#i###^ف###f#f###ف ف ف###ف#c6#####ف#B##ف##ف##ف##ف##ف#####ف#####x###عف###|
#u###ف ف ف###ف#r###ف ف ف###ف#o###ف ف ف###ف#l###ف ف ف###ف#i###ف ف ف###ف#f#####ف#####c6#####ف#B#
#B##ف##ف##ف##B##ف#####6ف ف ف###=#x###nف ف ف###ف#u###ف ف ف###ف#r###0ف ف ف###4#o###f ف ف ف###p#l###
ف ف ف###ف#i###ف ف ف###ف#f###ف ف ف###ف#c6#####ف#B##B##ف##ف##ف##ف##ف#####ف#####x###&ف
ف###:u###;ف ف ف###^#r###aف ف ف###f#o###+ف ف ف###3#l###ف ف ف###ف#i###ف ف ف###ف#f###r ف ف ف###}#c6#####ف##
ف##B##ف##B##B##B##B####}###ف ف ف###ف#x###ف ف ف###ف#u###Jف ف ف###[#r###kف ف ف###r#o###ف ف ف###ف#
l#####ف###*#i###ف ف ف###n#f###ف ف ف###ف#c6#####B##ف##ف##B##ف##ف##B##B#####ف###ف ف ف###ف#x##
#^ف###m#u###dف###z#r###|
ف ف###r#o###ف ف ف###ف#l#####ف###*#i###f ف ف ف###n#f###ف ف ف###ف#c6#####B##ف##ف##B##ف##ف##ف##
ف#####ف###ف ف ف###ف ف ف###ف ف ف###ف ف ف###ف#####ف###Tف###Uف###ف ف ف###ف ف ف###
##ف###aف###ف ف ف###ف ف ف###ف#####ف###gف###hف###qف###q#####|
ف ف###ف ف ف###+ف ف ف###,ف ف###8ف###nف###ف ف ف###ف ف ف###ف#####Eف###ف ف ف###ف ف ف###
##ف ف ف###ف ف ف###Cف##dف##عف##pف##ف ف ف###
#ف##ف###

Eف##
Fف##
Qف#####ف###!ف ف ف###=ف ف ف###>ف ف ف###Jف ف ف##

Dف##

ف ف ف

ف ف ف

ف ف ف

#####

%f###A%f###e%f###f%f###r%f###f###f###f###f###

[illegible]

